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RECORDED SOUND

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Journal of the British Institute of Recorded Sound

MAY 1961

A note on Organ Records . . .

Some while ago, a section of our periodical "Notes on Records" was devoted to a catalogue of organists. Here lovers of organ music will find a listing not only of every organ record in the British catalogues, but of many imported treasures. The artists and organs represented include such names as

MARIE-CLAIRE ALAIN at the Organ of the Church of Sainte-Clotilde, Paris; and at the Organ of the Church of Saint-Merry, Paris

LUIGI FERDINANDO TAGLIAVINI at the Organ of San Martino at Bologna

JORGEN ERNST HANSEN at the Organ of Christiansborg Palace Chapel, Copenhagen

GASTON LITAIZE at the Organ of the Chapel of the Château de Versailles

ANDRE MARCHAL at the Organ of the Church of Saint-Eustache, Paris

OLIVIER MESSIAEN at the Organ of Trinity Church, Paris

LUTHER NOSS at the Organs of the Battel Chapel, Yale, U.S.A.

NOËLIE PIERRONT at the Organ of the Church of Saint-Merry, Paris

Other foreign issues worthy of special note include the organ works of Buxtehude played by Finn Videro; an important series of recordings of German baroque organs played by Anton Nowakowski; and an "Anthologie de la Musique d'orgue des primitifs à la Renaissance" played by Pierre Froidebise.

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The Record Society's policy is to issue these rare works. Among the 'moderns' represented in its catalogue are Messiaen, Busoni, Ohana and Roussel; and hitherto unrecorded works by Schoenberg, Bruckner, Hartmann, Martinu and Stravinsky are scheduled for release. The past, too, offers astonishing scope, and the Society has issued much-commended recordings of des Pres, Schutz, Torelli, Pergolesi, Vecchi, and the sons of Bach, as well as little-known works by such masters as Mozart, Handel and Purcell.

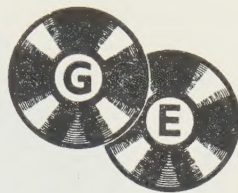
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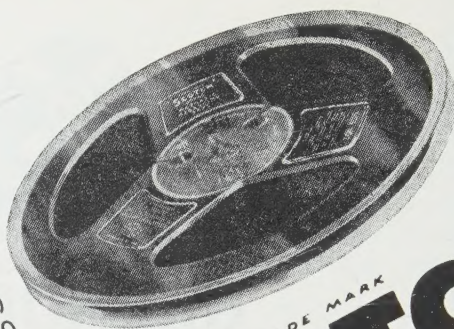
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RECORDED SOUND

The Journal of The British Institute of Recorded Sound

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Contents

Copyright and Performing Rights	C. B. DAWSON PANE	1
Sound Recording and 'Publication' of Acoustical Research	W. H. GEORGE	11
The B.B.C. Gramophone Library	VALENTINE BRITTEN	13
Gramophone Records in Public Libraries	L. R. MCCOLVIN	22
Gramophone Record Libraries—a selection of recent books and articles	PHILIP PLUMB and PETER DAVIS	28

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RECORDED SOUND is the successor to the duplicated Bulletin which has been circulated to the Friends of the Institute since the Summer of 1956.

It will contain the texts of some of the lectures given on behalf of the Institute, articles on recorded sound in all its aspects, discographies, and other matter relating to the Institute's objects.

★

The catalogue of the Institute's collection of recorded literature and drama has recently grown so large that it has become impracticable to issue it as even several numbers of this Journal. It will therefore be published separately and Associated Television Limited has generously made a grant of £350 towards the cost of printing it.

Details of the price and date of publication will be announced as soon as possible.

★

The second issue of RECORDED SOUND (Spring 1961) will be distributed in June and the third (Summer 1961) in July. Thereafter it is intended to publish it regularly each quarter in October, January, April and July.

An index to the complete set of Bulletins (1-18) is now available and will be sent on request to any subscriber who has not already received a copy.

★

A further grant of £100, for the year 1961-62, has been made by the Arts Council of Great Britain for the purchase of records of literature and drama.

★

RECORDED SOUND is sent to anyone who enrolls as a Friend of the Institute (minimum annual subscription, one guinea; \$3.50). Single copies, 7/-; \$1.00.

All communications should be addressed to the Secretary, British Institute of Recorded Sound, 38 Russell Square, London, W.C.1 (MUSEum 4507).

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Copyright and Performing Rights

C. B. DAWSON PANE, LL.B.

Manager of the Copyright Department of E.M.I. Records Ltd.

Ladies and Gentlemen,

YOU will be aware that this series of lectures is being given under the general title *The Record Library and its Problems* and tonight I have been asked to tell you how record libraries are affected by copyright, including performing rights, and to comment on the problems to which these rights give rise. To do this I propose first to deal with the various subject matters of copyright which are of particular concern to a record library and then to explain how such copyright is material to the library's day to day activities.

It must constantly be borne in mind that a sound recording comprises three quite distinct elements each of which has its own particular significance in the field of copyright or analogous rights. The first, and for obvious reasons the most easily distinguished by everyone, is the sound reproduced. These sounds may be those of the natural world such as the reproduction of bird songs made famous by Ludwig Koch, or the so-called sound effects of the closing door, fire engine, aeroplane and so on or, what in fact comprises the vast majority of sound recordings, a reproduction of literary and musical works as performed by human agency. It is these literary and musical works which fall within the law of copyright, the effect of which we must now consider. For the purpose of this lecture I am using the term literary work as meaning solely the spoken word whether taken from book, play or speech but without any association with music, whilst the

term musical work comprises not only the music alone but also the words normally associated with the music as in the case of a song or opera.

In order to understand the copyright law as it now applies to literary and musical works it is, I hope you will find, both interesting and instructive to refer briefly to its historical development. Before printing was introduced in the 15th Century copyright as a branch of the Law as we know it was non-existent. The author or composer had his place in medieval society frequently in the Church or as the retainer of a Royal or Noble household and the copying of his works, even if they had indeed been reduced to manuscript, was itself such a laborious undertaking that it could in no way prejudice him. Printing, with its possibility of unlimited duplication of books or musical notation, completely altered the situation, but curiously it was not in the first instance the direct interests of the authors and composers which led to a legal recognition of a right as against copying. On the one hand it was the printer who had secured a manuscript from an author who complained bitterly that unprincipled commercial rivals then produced books of the same work at cut prices, and, on the other hand, the Government of that period, when there were bitter religious and political struggles, wished to control the duplication of material which they considered was subversive. There were a series of decrees and licensing Acts introduced to control printing, and inter alia copying, and for example as a result of the Licensing Act 1662 each licensed book had to contain a certificate from the

Lecture in the series "The Record Library and its Problems" given under the chairmanship of Brig. H. A. F. Crewdson at the Institute on February 8th, 1961

licensor to the effect that—"the book contained nothing contrary to the Christian faith or the doctrine or discipline of the Church of England, or against the State and Government of this realm or contrary to good life or good manners or otherwise as the nature and subject of the work shall require."

By 1709 when the first Copyright Act was passed the copyright, or right as against copying by reprinting, was vested in the author and not in the printer of the book, and before the end of the Century it was held by the Courts that a musical work was a book within the meaning of the Copyright Act.

During the 19th Century separate legislation was introduced to grant to authors and composers a right of public performance and in the Copyright Act 1911 copyright was used to mean all rights conferred by that Act on composers and authors and was not essentially a right to do something but a right to restrict the doing of certain acts by others. The latest Copyright Act 1956, which replaced the 1911 Copyright law, now defines copyright as meaning the exclusive right to do and authorise other persons to do the acts restricted under the Act by the copyright in a work of that description. Briefly, and in simple language, this means that the Copyright Act tells people what they cannot do.

You will appreciate that in the early days of copyright in this country, and indeed until the 19th Century, the Laws were solely concerned with the works produced in England, whether by means of printing only, or in addition as having been written or composed here. By that time the resident British authors and composers had secured at least a partial measure of copyright protection, even if it was not as extensive as that which exists today. During the 19th Century contacts of all kinds between the various countries of the world, and particularly between European countries, increased rapidly. It then became somewhat disconcerting for the eminent English composer (A) to journey to Paris only to find that sheet music of his latest composition was on sale in that city without his authorisation and with no recompense to himself. Monsieur (B) of Paris felt equally strongly when the position was reversed as far as his compositions in London were concerned. It was realised by the more advanced countries of the world, and again particularly amongst those in Europe, that something must be done to remedy this obvious injustice to authors and composers and other copyright owners. At first there were a limited number of bi-lateral treaties between the separate countries to en-

sure reciprocal protection for their respective national literary and musical works, but it was the Century of European conventions for various purposes and in 1885 at a Diplomatic Conference in Switzerland the Berne Convention was framed to which Great Britain and subsequently all the major European countries, with the exception of Russia, adhered. This Convention established three basic principles:—

- (1) A minimum copyright protection for certain specific subject matters, including of course literary and musical works. The minimum protection must be incorporated in the domestic laws of the member-countries, which were free however to provide more extensive protection should they so desire.
- (2) Reciprocal protection for works originating in the member-countries. Literary and musical works first published in graphic form, that is, as a book or sheet music, in one Berne Union country would receive the protection of the respective domestic copyright laws in all other Union countries. It was further provided that even a work first published in a non-Union country could, by simultaneous publication in a Berne Union country, secure full conventional protection. Thus, for example, a work first published in Russia, a non-Unionist country, could by simultaneous publication in Germany secure protection in all the Berne Union countries.
- (3) The period of copyright protection for a literary or musical work was that of the country of origin, that is in the case of a published work in the country of first publication, but could not exceed the period of the Copyright Law of the country in which protection was claimed. The period of copyright protection has varied from country to country. In European countries it has tended to become a minimum of the life of the author and 50 years from the end of the year of death, which, incidentally, is the period under the British Copyright Act 1956. In other countries the period varies, as for example, in the U.S.A. where it is calculated from the date of first publication and can be a maximum of 56 years from that date.

The Berne Union was, as indicated, mainly limited to European countries. A number of copyright conventions, somewhat different in nature, came into existence in the Americas and finally UNESCO, since the war, has established the Universal Convention to which a

great many countries, including Great Britain, have adhered. All these conventions have been reinforced by numerous bi-lateral treaties between individual countries. In practice this now means that in Great Britain the vast majority of literary and musical works receive copyright protection, but the period of that protection can vary according to the country of origin of the work.

You may well be thinking that I have digressed rather far from sound recordings which are, or should be, the subject of this lecture, but I will now try to bring them within this general framework of copyright to which I have been referring.

In 1885 when the Berne Convention came into being practically the only form of so-called mechanical reproduction of a musical work was the music box, of which some of the main producers were located in Switzerland. After consideration it was decided that the minimum copyright protection laid down by the Convention should not include the right of the author or composer to authorise or forbid the recording, or as it was called the mechanical reproduction of their works. One can only assume that the Governmental delegates to the Diplomatic Conference had so enjoyed the famous Swiss hospitality that they were reluctant to impose a burden on the local music box industry which in any case could scarcely be regarded as causing material prejudice to the musical composers. By the end of the Century the disc record had arrived and with it the beginnings of the Record Industry as we now know it. This Industry was made up of growing commercial concerns and it was clearly unjust that the authors and composers should receive no return from the sale of records reproducing their works. Some countries at once remedied this defect through their National Laws and in 1908 at a revision of the Berne Convention in Berlin the minimum rights were extended, subject to a few highly technical reservations, to include the right of the author and composer to prohibit the unauthorised recording of their works. This is part of their copyright and was, and is still, known as their mechanical right, which is highly confusing today when sound recording and reproduction is almost entirely electrical.

Great Britain, when bringing into operation the Copyright Act 1911, and in conformity with the Berlin revision, included this mechanical right in favour of the copyright owner and this has been maintained in substantially the same form in the new Copyright Act 1956. Under that Act the composer of a musical work has initially the absolute right to forbid the record-

ing or manufacture and distribution of records reproducing his works, but if he permits the manufacture and retail sale, or importation for retail sale, of records reproducing any of his works he cannot withhold from any other person the right to manufacture in Great Britain for retail sale records of the same work upon payment of the statutory royalties and observance of the statutory formalities. It should be noted that this only applies to records to be sold retail and not in any case to imported records. The musical composer's right is absolute in respect of all other forms of records or recordings, and the author of a literary work has an absolute right in relation to any records whether for retail sale or otherwise. The only exception is in the case of broadcasting when the broadcasting authority which holds the licence to broadcast literary, dramatic or musical works may make what is known as ephemeral recordings of such works solely for the purpose of broadcasting and provided that they are destroyed within a period of 28 days from the date of the first broadcast.

There is one more point which you will find has some practical significance. The mechanical rights in most musical works are controlled not by the composer but by the music publisher with whom the composer is under agreement. These publishers, for practical reasons, reassign the control of these mechanical rights to other publishers for various parts of the world so that any particular musical work may have as many as eight or more different owners or controllers of its mechanical rights in different territories. This means that as far as commercial records are concerned whilst a particular record may be legitimately manufactured in country (A) and sold in countries (A), (B), (C) and (D) under licence from the owner of the mechanical rights in those countries, it cannot lawfully be imported into countries (E), (F) and (G) because no permission has been obtained from the owners in such countries of those mechanical rights. Some, but not all, record companies have a series of agreements which enable them to export legitimately to all parts of the world, and under these agreements periodic royalty accounting is made to the appropriate copyright owners. This explains the acknowledgment which you may have noticed on record labels, as for example against one title, CHAPPELL: FRANCIS DAY AND HUNTER: BIEM: NCB. These agreements would not cover re-exports from country to country.

I now come to the second of the three elements which make up the sound recording, and that is the medium through which the sounds are made audible for recording. With the

Ludwig Koch recordings it is birds; with the effects records there must be someone who shuts the door and drives the motor car; and so on, but with the vast majority of recordings it is the performers of the musical or literary work with whom we are concerned. Under British Law the performer has no copyright, or in fact any rights, in his performance, such for example as is recognised for recorded performances under both German and Swiss Copyright Laws. There is, nevertheless, a protection under British Law against clandestine recording of an artiste's performance. In 1925 there was passed the Dramatic and Musical Performers' Protection Act, which has now been amended slightly under an Act of the same name in 1958 under which it is an offence to make any record directly or indirectly of a performance of any dramatic or musical work without the consent in writing of the performer. It is equally an offence to sell or let for hire or distribute for the purpose of trade any record made in contravention of the Act, or publicly to perform such records. It is, however, a defence to prove that the record was made for private and domestic use only. The Act includes provision for penalties, and for the destruction or disposal of offending records.

The 1925 Act was introduced largely with the support of the major record companies who feared that with the development of wireless the broadcast performances of their important artistes might be clandestinely recorded. It is slightly ironical that the first case successfully brought under the 1925 Act was against one of the same record companies who in making an early outside recording from a musical hall, with the consent of the artistes and management, included some ten seconds play-in by the House Orchestra without securing the written consent of its members.

At present Great Britain is the only country which has legislation of this kind to protect performers, but in a draft international convention for the protection of broadcasters, record producers and performers now under active consideration somewhat similar provisions are included.

When a recording is made from a broadcast programme there is one other copyright which comes into play which may have occasional significance. Under the 1956 Copyright Act there has been created for the first time a copyright in sound broadcasts made by the B.B.C. and I.T.A. This copyright is, so to speak, in the sound programmes as broadcast or televised and is quite distinct from the copyright which will usually exist in the contents of the pro-

gramme. One of the acts restricted by the copyright in a sound broadcast is the making, otherwise than for private purposes, of a sound recording. This provision has unfortunately caused considerable misunderstanding and it should be emphasized that the recording for private purposes is only permissible as far as the rights of the B.B.C. and I.T.A. in their sound programmes are concerned. It does not in Law permit the recording of any copyright material included in the broadcast programme.

Now there is the third and the last of the elements making up the sound recording and that is the physical object from which the sounds are reproduced whether it be music roll, disc record or tape.

When under the Copyright Act 1911 mechanical rights were introduced in favour of the authors and composers there was also provided, and rather confusingly in the same section, an entirely separate copyright in the records themselves as though they were musical works. This separate copyright vested in the owner of the original plate which was, of course, the matrix from which the record was directly or indirectly derived, and the period of copyright was for 50 years from the making of such original plate. In 1911 this copyright was primarily intended to protect the recording companies against the unauthorised copying or piracy of their records. When in the 1920's broadcasting and amplification systems appeared the records which were intended for sale to members of the public for their private use came into common and increasing use for public performance. The Record Industry considered that in the circumstances it was entitled to benefit from the right of public performance which formed part of the copyright as established by the 1911 Act, and in the test case of *The Gramophone Company v. Carwardine & Co.* in 1934 this point was decided in its favour. It cannot be denied that the decision was attacked from certain quarters, and whilst I may, because of my position, be suspected of a partisan view, I think I am entitled to emphasize the following points. In the *Carwardine Case Judgment* the late Lord Justice Maugham said—"I see considerable objection to the view that persons might take, without doing anything more than buying a record, the advantages of all the skill and labour expended by the makers of records for the purpose of public performance." In Australia in 1942 the Parliamentary Standing Committee on Broadcasting stated that "a manufacturer of records may, 10 or 20 years ago, have paid a great singer like Caruso for the recording of one of the songs from 'La Tosca.' The manufacturer has the right, not only to prevent other manufacturers from re-

producing that Caruso record, but also has a copyright in respect of its public performance for which he must be compensated." Finally, after exhaustive discussions the Copyright Act 1956 maintained the copyright protection in favour of records. This was done in Part 2 of the Act which deals with subject matters other than literary, musical or artistic works. The copyright is now created in the sound recording itself which is defined as—"the aggregate of the sounds embodied in, and capable of being reproduced by means of, a record of any description, other than a soundtrack associated with a cinematograph film" and the owner of the copyright would be the person, and in the case of commercial records normally the recording company, who owned the first record embodying the recording at the time when the recording is made. The only exception is that when a sound recording is commissioned for money or money's worth the copyright then vests, unless agreed to the contrary, in the person placing the commission. This, incidentally, is exactly the same as the copyright in a privately ordered photograph vesting in the person who places the order. The period of protection for sound recordings is now 50 years from the end of the year when it is first published. The Act itself creates the protection in the first place for sound recordings either made by persons or companies resident or registered in the United Kingdom, and in addition for any other sound recordings first published in the United Kingdom. This protection can under the Act and has in fact been extended by Orders in Council to sound recordings originating in a number of other countries so that as Eddy states in his "LAW OF COPYRIGHT"—"The result is that it would seem clear that, in practice, by one means or another, the sound recordings of which records appear in the catalogues of British manufacturers will, almost without exception, secure copyright protection." The copyright for sound recordings means specific protection for the resulting records as against copying or re-recording in any form and for any purpose, and as against unauthorised broadcasting or, subject to certain restrictions public performance.

We have now completed our examination of the various subject matters of copyright, which I am afraid is a necessary preliminary to seeing how in practice they are of significance to record libraries, including of course, the Institute of Recorded Sound. As a first step let us consider the various types of recordings which are likely to be acquired. For probably all libraries the vast majority of the recordings which they hold will be normal commercial records manufactured in this country, or possibly imported into

this country by a record company for distribution through the usual retail channels. It will be very rare indeed for any of these records to give rise to copyright difficulties as far as the record libraries are concerned. The record company manufacturing or importing these records will normally have secured the appropriate licence from the owner of the copyright, and more particularly the mechanical right, in this country in the musical or literary works reproduced, and the records will similarly have been made with the required consent of the recording artistes and orchestras. From time to time, however, records are issued in this country which prove to be infringements of copyright and which have to be withdrawn by the record company concerned either following legal proceedings or as part of the settlement of the copyright owner's claim. This may be the result of negligence on the part of the record company in failing properly to investigate the copyright position of the work reproduced, or a genuine mistake of fact as to the exact nature of such work. No copyright department of a record company of any size could in practice listen to every recording issued, even if the members of its staff had a sufficiently encyclopedic knowledge of the vast range of musical works which might be recorded. From time to time you will no doubt have heard broadcasts in which the orchestra or artiste introduces into the main musical work which is being performed a small but clearly identifiable extract of some other copyright work. This may or may not have been authorised, but in the latter case the broadcast is so transient and so difficult to prove subsequently that the occurrence often passes unnoticed. Let, however, a recording be made of the same work, possibly by the same artiste and incorporating the same extract, then it is literally "on record" and available as clear evidence of the infringement. In the majority of such cases the record company comes to some understanding with the copyright owners concerned, but there are times when the infringing record has to be withdrawn. If record libraries are holding copies of such records they will of course have been obtained in perfectly good faith, but they are, nevertheless, infringing copies and Section 18 of the Copyright Act 1956 provides that the owner of any copyright shall be entitled to take all such rights and remedies in respect of the conversion or detention by any person of any infringing copy as he would be entitled to if he were the owner of every such copy. In practice the infringing record might well remain in the record library unnoticed, but if it did come to the attention of the aggrieved copyright owner then he could in theory take legal proceedings, although this would be most unlikely if at his request the record library

destroyed or delivered up the infringing record or records.

The next type of record which may be held comprises normal commercial records manufactured abroad which have been imported either by the library itself or by some third party from whom they are acquired by the library. Here there may be trade mark difficulties with which I am not competent to deal, but as far as copyright is concerned there are the following points which should be borne in mind by the Library. Insofar as the library itself imports the records, such records have almost certainly been manufactured and sold in their country of origin under licence from the owner of the copyright in that country in the musical or literary works reproduced. You will remember, however, that particularly with musical works the copyright owner is frequently not the same in different countries and that will often apply in the case of commercial records imported into this country. If the library is importing by means of a direct supply from a foreign record company it could well be that the latter has the necessary agreement not only for his local manufacture but also with the copyright owners in Great Britain to cover importation into that country, but in many cases this will not be so. I must also remind you that not only can the copyright ownership of musical works vary from country to country but also the period of the copyright protection. For example, the period in the U.S.A. tends to be much shorter than in most European countries. Puccini's famous opera "LA BOHEME" is now out of copyright in the U.S.A. although still protected in Great Britain and elsewhere in Europe. It would in consequence be quite legitimate for an American record company to issue a record of "YOUR TINY HAND IS FROZEN CHA CHA", which would be a serious infringement of copyright when imported into England.

It would be quite unrealistic to expect a record library to undertake their own copyright investigations for all records which they might import, but there is an Organisation known as the Mechanical Copyright Protection Society Limited, Elgar House, 380 Streatham High Road, London, S.W.16, which acts on behalf of a very large number of copyright owners. Through this Organisation a record library can obtain, in practice, whatever authorisation could reasonably be required to cover the importation of records reproducing copyright material, and also would usually secure a warning against those records which cannot be imported because the work reproduced would be an infringement of copyright in this country.

There is a further class of imported records which can give rise to difficulties. I have explained that a separate copyright subsists in the recordings from which commercial records are derived. In this country the period is 50 years from the first publication of the recording and after that time anyone, as far as the recording company is concerned, may make copies of that particular record. In the U.S.A. the Law is far from clear and copying of records occurs within a much shorter period. There are, for example, already appearing in the U.S.A. copies of certain Gigli recordings. Now if such records are imported into this country where copyright still subsists in the original recordings the record company concerned will certainly take steps to prevent such an infringement.

It must also be borne in mind that an unauthorised copy of a record will constitute at the same time an indirect recording of the artiste's original performance without written permission and so would be an offence under the Dramatic & Musical Performers' Protection Act. This would probably be the case if the artiste was still alive, even although the 50 year period of copyright protection for the original recording had expired. Because it is a 50 year period however the artiste, at its expiry, is also likely to be dead and there is then doubt whether the Dramatic & Musical Performers' Protection Act would still apply. It is arguable that it would. The unauthorised copying is invariably of recordings by world famous artistes to whose widow or heirs the original recording company will continue to pay royalties on the sale of their records. Most of the originally issued records will certainly have been deleted, but it is becoming increasingly common for the major record companies to arrange for their reissue in L.P. form under such series as "GREAT RECORDINGS OF THE CENTURY". When their own copyright in the original recordings has expired the record companies cannot complain at the circulation of unauthorised competitive copies, but it does seem unfair to the widow or heirs of the artiste that the royalties due to them from the original recording company should be prejudiced by the unauthorised copy records from which, almost needless to say, no such royalties are forthcoming. Therefore it does seem possible to me that the Courts might regard the making and issue of these copy records as an offence under the Dramatic & Musical Performers' Protection Act even after the artiste is dead.

Now we must turn from what I have called the normal commercial records to the many other kinds of recordings which will become of increasing interest at least to certain record

libraries, and usually to the larger ones. This is the age of the tape recorder. It attends christenings; it records the wedding, and I have known it to be used at an in memoriam service. No audible part of human life eludes it, and it not only can add to the interest of every individual person, but can preserve the historic moments of sound for posterity. How valuable it would be if we could still hear Lincoln making his Gettysburg speech, or, going even further back, listen to the voice of Shakespeare reading his plays, although I suspect we might on occasion experience the same kind of surprise as when we first hear our own voices in recorded form. Be that as it may, large record libraries will increasingly tend to preserve recordings of that kind which come into their possession and when they do the Librarian must ask himself questions of the kind to which I have already referred. First, does the recording reproduce copyright literary or musical works, and if so was it both made or, should it be the case, imported with the permission of the copyright owners concerned? Secondly, if the recording was of a human performer, or performers, in the widest sense including for example that of such an indifferent lecturer as myself, was it made with their permission? Thirdly, does it reproduce either in its entirety or in part some other recording in which copyright subsists, and if so, has the appropriate authorisation been obtained. Of course in this and similar matters a Librarian will have to consider the recording from a practical and common sense point of view. For example there are no doubt numbers of records of speeches by both Hitler and Mussolini still in existence made either directly or from broadcasts. If one of these records comes into the hands of a Librarian I would not expect him to spend sleepless nights because he had not secured the posthumous permission of these historical characters either as performers or as copyright owners. Nor should recordings of Abyssinian native songs cause undue concern. On the other hand the private individual who offers a tape recording of an unnamed but obviously first class orchestra should be viewed with some suspicion. It is only too easy to record broadcast performances and these as far as the record library is concerned would probably infringe at least some, and possibly all of the rights which have been mentioned.

There are in addition the recordings which originate with the broadcasting authorities themselves. In this country I know from personal experience that the B.B.C. is scrupulous not only in the observance of its copyright obligations but also in the control which it exercises over all types of records and record-

ings which are found in its Library. Unfortunately the same cannot always be said of broadcasting stations elsewhere and recordings of performances as broadcast can easily be made without the knowledge either of the performers or of the owners of the copyright in the literary or musical works included in the programme. Even if the performers know of the recording they so often assume that it will be solely for the purpose of subsequent broadcasting from that particular station. At the end of the war there were quite a number of performances recorded for broadcasting purposes which had been retained by the stations concerned and were then seized by the occupying forces and eventually passed into the hands of third parties. Successful legal proceedings were taken in France by the artistes concerned against such a third party who had used the recordings for manufacture and sale of commercial gramophone records.

At the beginning of this lecture reference was made to copyright as including performing right, or more correctly the right of public performance. The Copyright Act 1956 whilst it does specify certain actions which are covered by the word performance does not, in common with the earlier Act of 1911, define what is meant by "in public". There are, however, a series of Judgments to serve as a guide which have decided *inter alia* that the performance was in public although given in an exclusive club open to members only; when music was played by radio or records in the private room of a publican of which the door adjoining the bar was left conveniently open; and when given in a factory for the benefit of the employees. For practical purposes it can be taken that whenever a performance is given to a group of persons outside the domestic circle it is likely to be a public performance for the purpose of the Copyright Act, and whether or not there is a charge for admission is usually quite irrelevant. If a library arranges a recital of recordings, whether in the form of commercial records or not, this, in respect of any copyright musical or literary works reproduced, would constitute a public performance of such works for which a licence is required. This licence can be obtained from The Performing Right Society Limited, 29/33 Berners Street, London, W.1, which controls the public performance rights on behalf of the vast majority of owners of copyright in musical works both British and foreign, and who, incidentally, are always pleased to advise in the case of doubt whether the circumstances are such that legally a public performance will take place. For literary works the licence would usually be obtained from the literary agent or publisher of the author concerned. On the other hand it seems to me likely that if a record

library had one or more ear phones so that individual members of the public could hear selected records this would not constitute a public performance.

There is an entirely separate copyright in the records themselves, as I have explained earlier, and this specifically includes a right, normally vested in the recording company, as against public performance subject to certain restrictions. When the Copyright Act 1956 was introduced as a Bill into Parliament the public performance right benefiting recordings was absolute as for copyright literary and musical works. As a result of discussions between representatives of the Industry and other interested parties the Government subsequently approved and introduced *inter alia* the following restrictions which now appear in Section 12 of the Act:—

“(7) Where a sound recording is caused to be heard in public—

(b) as part of the activities of, or for the benefit of, a club, society or other organisation which is not established or conducted for profit and whose main objects are charitable or are otherwise concerned with the advancement of religion, education or social welfare,

the act of causing it to be so heard shall not constitute an infringement of the copyright in the recording—

With the proviso that the preceding subsection shall not apply—

(ii) in the case of such an organisation as is mentioned in paragraph (b) of this subsection, if a charge is made for admission to the place where the recording is to be heard, and any of the proceeds of the charge are applied otherwise than for the purposes of the organisation.”

The wording of 7 (b) has been taken, as our Chairman will recognise, from the Rating Legislation, or more particularly from the provisions under which relief from rating can be claimed. The words “social welfare” can at first sight be misleading and they have been established by a number of High Court judgments to have a restricted meaning. It might be suggested that in a broad sense the playing of music, and particularly serious music, by means of records to the public constituted an activity of “social welfare.” This I think would not be so since social welfare for the purpose of the Act must have a specific object and be of benefit to some precise body of people. In practice a record library could I believe use records to illustrate a lecture without requiring a licence, but for most recitals of commercial records a licence would be required and can be obtained from Phonographic Performance Limited, Evelyn House,

62 Oxford Street, London, W.1, which Organisation represents practically all British record companies in controlling the public performance of their records. Whether or not a licence fee was charged would depend on the circumstances of each case.

There is now one more problem for record libraries which I must mention and that is re-recording, usually on to tape, on which they may be asked for advice by members of the public who use the library, or which they themselves may wish to undertake.

If the records to be re-recorded reproduce copyright literary or musical material then it involves a further recording of such material for which permission must be obtained and for which a licence can usually be issued by the Society which I have already mentioned—the Mechanical Copyright Protection Society Limited.

The unauthorised re-recording of commercial records in any circumstances is also an infringement of the recording companies' copyright and these companies in most instances will not only withhold permission but will take such legal action as may be required to protect their rights in all such cases of which evidence comes to their notice. It will not I think be difficult for you to understand why this should be so.

Commercial recordings are made in the first place at very considerable expense for the primary purpose of the resulting records being sold to individual members of the public for their personal use. If it became a general practice to tape records whether as loaned from libraries or from other sources, it must obviously prejudice very seriously the sale of those records and this is both contrary to the legitimate interests of the record companies themselves and to those of the recording artistes and orchestras who in many cases receive a royalty payment on the records actually sold. Ultimately it would be contrary to the interests of the public itself since if carried to excess it must undermine the whole Record Industry and so limit the issue of new recordings and also slowly reduce the immense variety of recorded music by the finest artistes and orchestras in the world which is now available. Clearly a record library cannot control the acts of those who borrow records, but it is, I suggest, very necessary for them first to withhold facilities from any member of the public who wishes to re-record commercial records on their premises, and secondly, if enquiries are made regarding such re-recording in general to point out not only the legal position but also the reason for the legal rights which the record

companies can exercise against unauthorised copying and their justification for so doing. With regard to recording on the library's premises the refusal to allow the use of privately owned tape reproducers is closely analogous to the prohibition which appears in many Picture Galleries against the use of cameras by members of the public. Also in this connection it may be of interest to know that in Germany successful legal action has been taken by record companies against a manufacturer of tape reproducing machines who in advertisements recommended the machines for the purpose of re-recording commercial records. In this country the Record Industry has received a measure of co-operation from companies marketing tape reproducers in the elimination from advertisements of either direct or implied suggestions that these machines should be used for the re-recording of commercial records.

Finally we come to the re-recording which may be of advantage to the record libraries themselves, and particularly the re-recording of commercial records. Such re-recording would solve certain problems which I cannot explain better than by quoting from a letter from The British Institute of Recorded Sound, with, I hope, the permission of its copyright owner Mr. Patrick Saul—

“Briefly, the problems which we hope to solve by making copies of records are the following:—

- (1) There is a danger that with constant use a deleted record might be damaged.
- (2) Some kinds of student (particularly students of linguistics and folk music) require to listen repeatedly to short sections of a record.
- (3) Some deleted records cannot readily be obtained even secondhand, and if very important historically we should like to borrow originals and make tape copies of them to keep here.

“It is our practice never to permit members of the public to handle records. They are listened to in sound-proof rooms equipped with loudspeakers and the records are played by an operator at a central station. If the use made of the Institute's listening service eventually develops considerably we may have to provide far more than the two rooms at present sufficient. It will be understood that although the operator is in touch with each cubicle by internal telephone it would be impracticable to allow people to expect the operator to play a passage repeatedly; this would in any case over a period of years probably cause damage to records. In respect of the first and second items mentioned above, therefore, it is desirable that

we should be given authority to make tape copies either of whole records or of excerpts.

“A system in use for research work elsewhere is to put the extract required on a tape loop, which results in automatic repetition. If this were done, incidentally, it might be practicable to allow the listener, in approved cases, to operate the tape player himself; this would only be the solution adopted if the listener were engaged in serious research over a long period.

“Many private collectors have offered to lend their rarest records to the Institute to copy. Our resources being what they are it would be impossible for us to envisage forming a collection of originals of rare vocal records for instance, which can fetch very high prices, and a solution would be to make copies where the originals were not presented or bequeathed. In many cases, of course, copyright in the records would have expired, but this cannot always be ascertained, and in any case the Institute is concerned with recorded sound of all kinds, and it is as important for us to obtain a fairly recent recording—for example—of a composer performing his own work as of a 1900 operatic singer. In general we prefer, needless to say, to obtain processed discs, since the permanence of these is not in doubt, but a copy would be better than nothing if the disc as published is no longer obtainable . . .”

I cannot, of course, advise whether or not individual record companies would, as far as their own commercial records are concerned, be prepared to grant any or all of the authorisations which would be required to cover the various types of re-recording mentioned in Mr. Saul's letter. I can only express a personal view of what it seems to me would be the likely attitude of the record companies. These companies would not be unsympathetic to tape re-recording designed to prevent wear on deleted records resulting from playing within the Institute or Library to individual members of the public, or to facilitate the work of students which involved the repeated playing to them of extracts from the same records. If authorisation was given it would I think not be in general terms as applying to all commercial records of a particular mark, but would cover the individual records as required from time to time. It is also likely that conditions of the following kind would be attached:—

- (a) the transfer of any particular deleted record could only be made on to one tape at a time and that tape would have to remain within the Institute or Library

and be used solely for playing to individual members of the public.

- (b) no further copying from the tape reproduction would be permitted for any purpose whatsoever either by the Library or by individual members of the public.
- (c) if it was obvious to the members of the public to whom the service was made available that a tape reproduction was being used there would have to be some clear indication to them that this had only been possible as a result of the authorisation granted by the individual record company concerned, and that any transfer without such authorisation would constitute an infringement of the recording company's copyright in the record in question.

It can be taken as certain that no general permission will be given by a record company to cover the copying of deleted records of historical or artistic interest of their mark made available by third parties to the Institute or to other

libraries. Such cases would require individual application and separate consideration. Record companies, however, are very conscious of the valuable work being undertaken by the Institute of Recorded Sound and of the importance of keeping available, both for the present generation and for posterity, recordings of historical or cultural value. It could well be, therefore, that permission for such copying might be given from time to time, and assuming of course that the record company concerned could not itself produce further copies of the record or records in question. The record company would decide on what conditions the permission could be given.

Now, ladies and gentlemen, it only remains for me to thank you for the extreme patience with which you have listened to me. I am afraid that copyright is one of the many complications which seem inevitable in our modern way of life and whilst I am conscious of the inadequacy of my explanations I can only hope that as far as you are concerned they have not made "confusion worse confounded."

Sound Recording and 'Publication' of Acoustical Research

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THE development of sound recording and reproduction has now reached a sufficiently advanced stage to justify its use as an aid to research publication in acoustics. The object of this note is to direct attention to a few examples already available, to consider the implications, to make a plea for its systematic use and to suggest a practical plan based on the use of National Archives already established in several world centres.

Much depends upon whether we still agree with Faraday that "facts are the foundation of science, however they may be interpreted". The facts of acoustics are the observable phenomena. Since the development of electroacoustics the original apparatus used to discover or demonstrate a new phenomenon is often elaborate, expensive, and difficult to maintain and adjust. By using disc or magnetic-tape recording the new phenomenon can now be "published" or made accessible to all, much as photography is used to "publish" optical phenomena.

So far as can be traced, the earliest example of such a "publication" of acoustical research occurred in the United States in 1929 or 1930, when Harvey Fletcher¹ issued from the Bell Telephone Laboratories several disc recordings of experiments using filters and other electroacoustical equipment to illustrate such new phenomena as had been published earlier² in the normal way. In Germany, in 1936, disc recordings were issued by the Siemens and Halske³ Company demonstrating further acoustical phenomena needing elaborate electroacoustical equipment. More recently in the

United States a long-playing disc recording of phenomena of sound synthesis, produced from the remarkable and unique RCA sound synthesizer,⁴ has been issued from the David Sarnoff Research Centre, Princeton, New Jersey, and from Holland, in 1957-1958, disc recordings have been issued as an integral part of a technical journal.⁵ These four examples are exceptional. More typical is the example of the hundred-element tone synthesizer,⁶ capable of demonstrating many acoustical phenomena, but for which apparently no recordings are available.

The advantages of publication of recordings of acoustical phenomena needing elaborate and unique equipment are obvious and have been recognized in the four examples cited. Few research laboratories in acoustics could have such equipment. But tape recording is now accessible to all laboratories and there are less obvious implications for acoustical research in this development in electroacoustics. All would agree that publication is an essential part of research.

¹Gramophone Records of Acoustic Analyses, *Nature* **125**, 394 (1930).

²H. Fletcher, *Phys. Rev.* **23**, 427 (1924).

³F. Vogel and A. Haag, *Siemens-Z.* **16**, 403 (1936).

⁴H. F. Olson and H. Belar, *J. Acoust. Soc. Am.* **27**, 595 (1955).

⁵H. Badings and J. W. de Bruyn, *Philips Tech. Rev.* **19**, 191 (1957-58).

⁶Wente, Lovell, and Muller, *J. Acoust. Soc. Am.* **18**, 253 (1946-47); H. Fletcher, *Am. J. Phys.* **14**, 215 (1946).

⁷W. H. George, *The Scientist in Action: A Scientific Study of His Methods* (Emerson Book Company, New York, 1938).

In the more fashionable current language, publication means communication. But communication is not now restricted to printed symbols. Normally an account of the observable phenomena and also their interpretation is included in the same paper. While observable phenomena never change, their theoretical interpretation may change with time.

Most published research in acoustics has been carried out on live sound. In all systematic experimental research the phenomenon under observation has to be repeated many times. Unless the observer knows what, if any, of the phenomenon is "redundant information" for his particular research, exact repetition of the live sound is essential. By recording the original live sound and using the recording instead of repetition of the live sound the observer can know that the repetitions are identical. An additional advantage lies in the possibility of comparing the results of two workers. In the past ten years the writer has had much experience of the impossibility of such comparison. In a postgraduate course on acoustics, run by this college, each student prepares a dissertation consisting of a critical account of the present state of knowledge in the selected subject. This involves the critical comparison of the results published in one hundred or more papers. Many of the inconsistencies appear to be due to differences in the actual sounds used. Recording would solve this difficulty as well as giving the research worker the chance of having second thoughts or of applying new techniques

to the same original recorded sounds.

There is no doubt that metrical studies are the most straightforward to carry out and to publish, but the assumption that all phenomena of human interest in acoustics depend upon metrical properties is no more justifiable than that all phenomena of interest in chemistry are metrical. A detailed discussion of non-metrical "pattern" properties has been given elsewhere.⁷ The phenomena can be published in sound only. They must be heard to be appreciated. The previous difficulty of establishing and of publishing the phenomena before the development of tape recording led to their neglect, and to the publication of much "paper acoustics", having little acoustical significance in those branches of acoustics which depend upon hearing.

The Dutch method of publication⁵ is probably too expensive for most journals, but a practical start might be made by seeking the aid of the national archives of recorded sound well established in Washington, London, Paris, Rome, and Vienna, where tape and disc recorded research results could be preserved.

The writer is preparing for the British Institute of Recorded Sound a bibliography (disco-graphy, etc.) of all published examples of the use of sound recording designed to illustrate acoustical phenomena and would be glad to know of any examples similar and additional to those here mentioned.

The B.B.C. Gramophone Library

VALENTINE BRITTEN
Gramophone Librarian, B.B.C.

SEVEN of the ten lectures in this series have mentioned in their titles problems with which we in the BBC Library are confronted each day. Therefore I could not help noticing that in the series the BBC Library has been merely named as such, it being implicit I suppose, that it is just one big problem in itself! Were I to be asked to plan a further series of lectures on gramophone library problems I could think of at least a hundred more: but I will deal only with the most obvious and often recurring ones in our daily round in the BBC Library. The idea of the Gramophone Library is comparatively new; that is to say, only since the war and the advent of the LP record have Public Libraries officially added collections of gramophone records to their music sections. Apart from these and a few internationally known, semi-private and University gramophone libraries, the name "gramophone library" has often pompously covered a multitude of rather funny things: a few records in a bamboo what-not; some rather tattered albums cosily called "My Records" with a very big emphasis on 'My', for no one else could ever find them!; mis-named carrying cases with so-called perfect "filing systems"; and the present day "contemporary" record storage cabinets rather resembling the toy furniture we made from shiny red conkers and match sticks. I suppose we have not much advanced well or far in the matter of either storage equipment or the documentation of records.

Library and its manifold problems and of how we deal with them that I have been asked to speak to you tonight. The Library is one servicing an entertainment front—"entertainment" to be interpreted in its widest sense. Its contents could be likened to a gala performance where every type of actor, actress; music, musician; dance, dancer; speech, speaker; play, player; are waiting in the wings to be called to perform at the flick of a finger; to perform in their own right as records in the many gramophone programmes initiated by the production staff such as "This Week's Composer"; "Your Concert Choice"; operatic programmes; "Pick of the Pops"; "Desert Island Discs"; reviews and studies in interpretation; background or incidental music for plays and features (always a trump card in the record pack) to remind us in documentaries of actual voices and sounds now dead. Supplying music for every hour, introducing to you both people and music you may not yet have seen or heard and often acting as the understudy. All these—and many more—are the uses for which the gramophone record is the ideal medium. Having spoken of the Library's function I will go on to say how its contents are acquired, catalogued, preserved and administered. In writing this paper, I have had in mind a number of oft-recurring questions about the Library. I believe them to be fundamental ones.

History

The collection, and because of its gargantuan size today, let us commence by calling it that, was started in 1933, and it is probably true to say that before that, odd people rushed out and

The BBC Gramophone Programmes Department is divided into two sections, one consisting of programme producing staff, the other of the Library which services the entire Corporation, both Sound and Vision. It is, of course, of the

Lecture in the series "The Record Library and its Problems", given at the Institute on Nov. 23rd, 1960.

bought records when needed, for the only regularly broadcast record programmes were those of Christopher Stone, who provided his own discs. In case you are going to ask me afterwards the name of the first record purchased for this Library, I will, for the sake of fun, say now, it was "The Teddy Bears' Picnic"; a tune with both technical and (for me at any rate) nostalgic BBC associations. In the January of that year the BBC signed its first agreement with Phonographic Performance Limited, for the regular broadcasting of gramophone records and so the Gramophone Department, (then known as the Sound Record Section) was formed and plans made for the Library.

The first order comprised some 25,000 discs of current material and standard repertoire and these were immediately catalogued under title, composer and artist, the records were racked and the Library service to producers throughout the Corporation began; standing orders were placed for copies of everything issued in the United Kingdom to be supplied and records were, of course, bought from all over the world. By the following September the collection had risen to 75,000 discs and a serious start was made on establishing an archive library and filling the wide gaps of records issued before 1933. I feel sure those concerned with the Library at the time must have experienced many of the bureaucratic battles about which Mr. McColvin spoke here a fortnight ago. This continued until the outbreak of War when the archive collection was immediately moved from London. (It was actually put down a coal mine!). Following enemy action about three quarters of the Library numbering some 300,000 records was evacuated to one of the B.B.C.'s country hideouts in the middle of a beautiful wood in the middle of England. In 1942 it was decided that the time had come to bring the Gramophone Department together again since it had become sub-divided when the B.B.C. resources were transferred to various parts of the country and this is where I came in, which reminds me of an early interview for the post of Librarian, when (very meekly) I remember asking "What will my main duties be?" and the answer came "Getting records on to trains in time"! This, incidentally, I would include as my umpteenth and perpetual problem for the gramophone record in broadcasting, because whereas in those days the Library was out of London and records were wanted all the time and at any time, today in the middle of London our records are not only perpetually catching trains for North, South, East and West but staff are in a similar state of wondering whether there are going to be any trains to catch and if not, then anticipating the needs of those out-

posts and suggesting they feather their nests.

The Library comprises commercial records only. That is to say it is a unit distinct and completely separated from that housing the B.B.C.'s own self-made recordings. It is housed on the ground and basement floors, occupying 8,400 square feet of space in Western House, Great Portland Street close by Broadcasting House. It contains up-to-date approximately 500,000 records and is so far the unchallenged *largest* collection of records in the world. I think it can undeniably claim to possess the most unique collection because it acquires every class of record from serious, to Silly Symphony; and can perhaps best be described in terms of the sign outside the village store which read: "Tea, Tar, Treacle, Testaments; Gimlets, Godly books and other sweetmeats." There must be well over a thousand record marks issued in the world today. 700 of them are represented, either completely or selectively, in the Library. These marks or makes cover 2,000 numerical and alphabetical prefixes and/or suffixes. Usually one copy of every record issued in the British Isles is purchased for the Library, but in nearly every case where classic, popular hits and similar topicalities are concerned this figure has to be increased. From there on we order as needed and needed they usually are. Our daily ordering of such extras is in the region of 30 copies. A few, you may remark, but I am only speaking of duplicates, not new material. Our eyes must ever be skinned to ensure that all records on deposit order are received—there have been omissions, which unless noted at the time are afterwards difficult to rectify. In the matter of foreign, sometimes second-hand, and similar non-current material, we purchase as required. Often we have to anticipate current needs and fashions. No record is ever discarded from the Library unless it can in some way be replaced. Even a damaged or partially broken record is retained, because experience has taught us that any copy is better than no copy and in *any* condition can serve its purpose for an otherwise frustrated producer who may, initially, only want to use the record for rehearsals and general auditioning. We periodically *reduce* stocks of a record that has outgrown demand; and there are other examples: e.g. where 78's have been replaced by L.P.'s and even L.P.'s where the essential part of their contents has been re-issued on Extended Play or 45, but I emphasise here—we still retain one, or some, copies of the original for these in certain programmes are sometimes preferred; in fact demanded. The following are three recent examples for Freddy Grisewood's choice in "Desert Island Discs" the original recording of Tchaikovsky's B flat minor Piano Concerto with

Horowitz and Toscanini was preferred to that of its transfer on to L.P.; a requisition demanded "an old scratchy disc would be an advantage," and another one for "a second copy" of a record issued over fifty years ago! I would like to amplify my statement that one copy of each record issued in the British Isles comes to the Library, by explaining that in making arrangements with the manufacturers for our standing order, the perpetual headache of duplication of compositions on different speeds, as well as labels, must be borne. Then there are instances where, in the realm of records of plays, speeches, talks of technical or otherwise abstruse subject are issued, our normal standing orders can be amended. But all these facets have to be watched daily, which is by no means simple when the present weekly issue of records in England alone is somewhere in the region of 40 different labels. Therefore you will see our main acquisitions are through the issuing companies in this country; but other sources can be, and often are, through the constant and pleasant stream of letters and telephone offers from private individuals who, having delved into the proverbial attic, find some records they think may be of use to us. Such offers must not be ignored; and indeed, have often proved rewarding. It was in this way we were able, some years ago, to acquire a box of extremely valuable Edison white wax cylinders—one of them containing the voice of Robert Browning. All records are purchased through an Order Unit working in the Administration whose responsibility it is to see our budget is not exceeded.

On arrival, the records are unpacked by a clerk and, under their make, prefix, number and date of accession entered into a Numerical Accessions Register. There are 65 of these Volumes, in duplicate. As stock fluctuates the register must be amended. Each record is then "bagged" and filed: a tiresome wedge can come in here, in the person of the producer who may be waiting for the record almost before it is unpacked! Since this problem is one confined, I think, to Libraries involved in broadcasting I will not enlarge on it here except by saying that we have our own "ad hoc" ruling for safeguarding such a record in a way that it does not by-pass the cataloguers. These and many other irregularities and exceptions to rules have to be tolerated in a Library of this nature: they are all part of such a Library's mystique. I think the question of deletions properly belongs in this section of my talk. Providing the gramophone companies advise us of their intentions in this respect we can check our stocks and re-order in time, but clairvoyance is useful in anticipating these yearly and sometimes quite erratic withdrawals of records; we have many times been told "after the horse has left the stable"—I

should love to have said here after the dog has left the kennel, but of course, this is not the case! It is the manufacturers new to the record business who have not been—and indeed some are still not—aware of our need to retain a copy of every record permanently, and sometimes have shown what appears to me, at least, as amused unconcern, when being reminded of this necessity. The ruling used for the initial ordering of new records is also employed for that of deletions, that is to say, having checked impending deletions vis-à-vis our own stock, we must consider whether the recordings in question appear elsewhere either completely or partially; whether this partial record is sufficient for our needs; whether anything exists on identical or cheaper labels, or indeed a different label altogether. Quite a number of famous signature tunes have been on gramophone records, e.g., "Imperial Echoes" for Radio Newsreel; "By the Sleepy Lagoon" for Desert Island Discs; "The Trumpet Voluntary" for the English Service Presentation; and the orchestral arrangement of Bach's Prelude in E major (from Violin Sonata No. 6) for "Animal, Vegetable, Mineral". All these records have been deleted, so having ascertained whether the series for which they acted as signature tunes was of long or short duration, we had to buy sufficient quantities or make an application to the gramophone company concerned, that if possible the matrix should be preserved.

A recent experiment in the Library is the preservation of selected deleted records—copies reserved for "transmission only." Their selection is mainly governed by the singularity or rarity of the material recorded. I would like to speak for a moment of certain special labels we fix to records in the Library. Altogether there are six of them. For the preservation of selected deleted records (already spoken of); for the Archive collection; for the "special" record (those whose origin is somewhat obscure; and for which it cannot be definitely ascertained is deleted); the privately borrowed record (when we have had to recourse to other libraries and collections); a Restriction Label (the record that is, for some political, copyright or other reason partially or totally restricted); and last, but by no means least—in fact the most extensively used of all—the "deleted" label. The routine of fixing these labels to their applicable records is a complicated routine for which the filing clerks are responsible; it is as arduous and regular as the painting of the Forth Bridge! There have been cases where the deletion of a record has been cancelled by the issuing company, sometimes quite a time after the original announcement of its potential withdrawal. This involves us in the amendment of the label already fixed

and "catching" on their return to the Library any of the records that may have been out at the time the instruction was received. Before leaving this important subject I want to speak about the retention of the matrix of a record by the manufacturer. This is a vital and important factor and must be considered at the time of replenishing our stock with coming deletions.

Manufacturers often behave in an arbitrary fashion over the retention of matrices. The lighter type of deleted record can be of greater importance to our Library than—let us for the sake of differentiation call it—the heavier one, since the manufacturers tend to retain the matrices of the more serious material (and I suppose this is understandable in a commercial sort of way) at the expense of the ephemeral. If any matrix has been destroyed then our usual channel of replacement is through the medium of advertisement in the appropriate papers or by the courtesy of the collector.

Having sketched the method of acquisition, I would like to speak about the storage of our stock. The records are stored in manilla envelopes which vary according to whether a record is L.P. or 78 r.p.m. Each envelope is rubber stamped with the respective make, number, prefix and/or suffix of the record it contains. I especially emphasise "rubber-stamped" having long since banned hand-writing on essential and permanent Library documents, for the purposes of clarity and respect: a neat professional looking library encourages similar treatment. The records are stored vertically in 260 metal racks which are arranged into 60 stacks. It has been found more practical to use small racks (ours measure approximately 7ft. x 3ft. wide) because they are mobile for rearrangement as dictated by periodic changes in stock and space. Each rack is divided into six shelves of eight compartments, each compartment holding from 20-30 records or as many as will safely ensure that the records will not warp. The temperature is an equitable 60 degrees and the Library has an overall weight of between 30 and 40 tons. I continue to mention these facts as I feel they reveal a shadow of our past and to some extent our present problems and vexations in this mercurial record world. I feel that they are problems that have arisen mainly through the material we handle being, from the start, unprofessionally catered for.

Cataloguing

Assuming that one has acquired the stock I now want to speak about the cataloguing it, and for this I am going to quote extensively from a

document written by the Assistant Librarian, Mr. Raymond Angel, whose exclusive work, together with that of seven assistants, is the cataloguing of the records. This work must be kept immediately up-to-date as each record is received from the manufacturer. The catalogue is the *modus operandi* of the whole Library. Mr. Angel says: "All that is required of our Catalogue at first is that it indicates exactly where a record is to be found and that it should do so accurately and in the shortest possible time. The easy use of the catalogue is *always* of first consideration. It makes life very simple for the *cataloguer* to keep always to some set theory, but it is apt to make life correspondingly difficult for those who use the Catalogue. "ANY CATALOGUE SHOULD BE MADE FOR THOSE WHO HAVE TO USE IT, NOT FOR THOSE WHO MAKE IT." And may I personally speak here, emphatically to underline those wise words. For my experience of gramophone cataloguing in general has often been unfortunate and I can include in this experience one or two important Libraries. But to return to Mr. Angel: "If a person is going to perform any task, the first essential is that he has some knowledge and interest in the material to be dealt with. A person who is not particularly interested will never make a success of anything."

The subject of gramophone records is usually music—composers and performers. The word "Music" is like charity—it covers a multitude of sins—and consequently a staff needs to be well balanced in its interests and knowledge—some specialising in one aspect and some in another. There is very little in common between "the giant" Fugue and the latest jazz number, except perhaps that they are both comparatively short pieces. So the first necessity is to obtain the right staff to make the catalogue and others to use it intelligently.

We may now consider the gramophone record itself. The word "record" is derived from the Latin "to remember." It may be a very faithful memory of a fine performance, and many records are just that. But some are not. If there is any doubt the record must be compared with the score.

Some years ago when a recording was made, one could be in a studio and watch a performance being cut on to a flat disc. When the disc was completed it was lifted off the turntable and a number was engraved upon it. This number is known as a matrix number.

In those days one could always detect an identical recording at sight even if the record

was renumbered or issued by a different company. The matrix number was there and it always indicated that same original performance. Some enthusiasts can read the magic of these numbers. Nowadays the situation has rather changed with the coming of the tape-recorder. Instead of being cut on to a disc the performance is magnetically recorded on tape. Any number of matrices (possibly different sizes and playing speeds) can be made from the tape; and old recordings can be transferred to tape and then in turn on to new matrices. In this way we get the identical performance on different records. Every matrix made will have a different number, but it should agree with its label always.

All these matrices are single sided and it takes two to make one record (there are occasionally, single-sided records, of course). When the manufacturer prepares his matrices and gives you the *coupling number* he may couple them in several ways and give them different coupling numbers for different markets, but this number is most important to the Librarian—it is an identification universally understood and recognised—it is given in the makers' catalogues, lists and advertisements. With its prefix (if it has one) it indicates what type and size of record it is. No greater mistake can be made by a Librarian than that of substituting his own numbering system for this universal one. Not one record could then be found without reference to the Library catalogue—a few cards or a sheet mislaid and the records are lost—the catalogue a hindrance instead of a help because it draws a veil over the cataloguing system of the whole gramophone industry. The only exception to this is a rare one and is in the case of a special collection of records that can never be found in commercial catalogues—old records that may not even have a maker's name or number. It is an exceptional method to meet an exceptional case. We use arbitrary numbering for our Archive collection only. Our aim with the B.B.C. catalogue is to make it as simple as possible. None of us can say that we know all there is to know about all types of recorded music from all over the world. We endeavour to make it so that a person who has never seen it before could find their way about it without much difficulty.

It is a card catalogue. The advantages of this seem very obvious. A few hundred new titles can be added in a week without any disturbance. A new title merely means a new card. There is no need to re-type other things to make room for it.

It is divided into three parts with cards of a

different colour for each part. The three parts being Composer, Artist and Title catalogue. These catalogues are each complete in themselves with some exceptions in the case of composers, with which I will deal later.

The main catalogue is the Title Catalogue. Most things have a title, but not all things have a known composer. A few things are recorded without the artists being named. It is the most useful catalogue. Few people would require a record by Beethoven not knowing the title. Many people require a title not knowing the Composer. We may take as an example the "Giant" fugue that has already been mentioned. It is a title—in fact a nick-name. If we correctly guess the Composer's name we can go to the Composers' cards and look through the Preludes and Fugues, the Toccatas and Fugues and the unattached Fugues and *not* find it. The title catalogue will give one the record number in a matter of seconds. Where would we look for this "giant" fugue. It might be something for two pianos—it might be in the violin and piano catalogue—it might be among the "also rans" that defy classification. In fact it is all very simple. Look in the title catalogue. It tells one that it is the name given to a particular Chorale Prelude of Bach. It tells you the name of it and there is no difficulty in finding it, and when you find it the card will give all the recordings irrespective of what instrument or instruments it is played on.

I may mention here that within the Title Catalogue we have a classification under musical forms, i.e., Concertos; Symphonies; Quartets; Quintets; Trios; Serenades, etc., in a somewhat embryonic state at the moment, the nucleus of a small separate card catalogue under subject; e.g., Ancient; Drear; Start; Animals; Aesthetic; Atom; Bacchanal; Barbaric; The Bath; Bullfights; Cigarettes; Counties; Crowds; Doll; Eccentric; Ghosts; Holidays; Humour; Men; Pagan; Places; Prison, etc.: a necessary tool for a gramophone library concerned with broadcasting. In the Title Catalogue no rigid theory is kept in the treatment of foreign titles. The generally known languages such as German, Italian, French, etc., are used in works that have their origin in those countries, but exceptions are made to this if they are found to be more convenient to the users of the catalogue to translate them into English. On occasion a person has looked up the title "Invitation to the Dance" which said "Please see 'Aufforderung zum tanz.'" That person has a walk round to the "A" drawer and after a short skirmish apparently decides that he has forgotten the spelling of "Aufforderung." So back to the "I" drawer—and then back to the "A" before it is finally found. This is a waste of time, so the

catalogue is now under "Invitation to the Dance"—a title that a junior member of the staff can remember and which most of us call it anyway. A cross reference is given under the German, of course. Such languages as Russian and Czech are obviously better translated into English where possible.

When a large scale work is written as a unit it is generally catalogued as a unit, with a separate card for each sub-title. The title card of a film or stage work that has been put together from existing music merely indicates the name of the pieces used in it.

But there are exceptions where it is thought to be more convenient. Sometimes a song is all that remains of a forgotten opera or show and then it is catalogued under the name of the song with a note about its origin. Under the name of the opera or show a cross reference is inserted. It is quite impractical to catalogue some shows (and this applies to practically all films) under their show or film title because some songs have appeared in half a dozen or more shows or films.

Accuracy

There is nothing whatsoever that equals the importance of accuracy. Even if a catalogue had every other desirable quality but was inaccurate—it would be useless. The time that can be wasted over what some people might think a detail and what is the **correct number** of a record is quite considerable. If the cataloguing were to proceed at half the pace as a consequence of eliminating inaccuracy it would be well worth it and a saving of time in the long-run. But there is not any need for it to proceed at half speed. What is necessary is that all work is checked by a sufficiently experienced cataloguer. This very act encourages those engaged on the work to make every effort towards accuracy, and the knowledge that another person will look through it gives confidence when a difficult and complicated piece of work has been done. It engenders team-spirit and the real cataloguer is one who having exercised every care really desires another to check it for him. There have been some extraordinary examples of inaccurate cataloguing. They are mostly due to quite human failings—lack of knowledge—confusion of thought and so on—but the errors that are unpleasant to see are the result of a cataloguer in the distant past just not bothering about it and, of course, with nobody to check the work. Such errors as the song "Danse Macabre" which later inspired Saint-Saëns to write a Symphonic Poem of that name being catalogued as a vocal arrangement

of the Symphonic Poem! Any reference book would correct that idea.

(This Symphonic Poem and the Song of the same name sheds a sidelight on the usefulness of our general catalogue. If one is looking up "Danse Macabre", and I repeat that we do not all know everything, it silently tells us that there is both a Song and a Symphonic Poem of that name. It is informative without appearing to be so).

With every type of catalogue there is the nuisance of cards (or whatever is in use) being out for cataloguing purposes. This is kept to a minimum, but if a card has to be out for any length of time a temporary one is inserted saying where the card is.

A visitor looking at our cards for the first time is apt to think that the order in which we keep them in the drawers is chaotic! If the visitor looks more closely he sees that the chaotic appearance disappears. This is because they are kept in alphabetical order independently of any word grouping. If one looks at a telephone directory or a commercial catalogue the word grouping meets the eye easily and immediately: this is not the case with a card catalogue. One can only see one or two cards at a glance and in this respect a card catalogue is blind. There are, of course, alternative methods in dealing with the details of word grouping and this gave rise at one time to opposite methods being used in the filing away of cards.

The Composer Cards

Whenever we have found a limited amount of classification helpful (and that has not been often) we have used it. The composer catalogue in the case of Schubert is an instance of this procedure. Normally we keep all the works of the composer in alphabetical order of title, irrespective of what composition it is. But Schubert wrote so many songs that other works tend to become lost amongst them and so they are filed separately—"Schubert" and then "Schubert Songs."

The purpose of this catalogue is to give a brief review of all recorded works of a composer. It is for the person who wishes to know what we have of the works of, say, Holst. It contains practically no cross reference because if one is looking for a title it should be looked for in the main Title Catalogue where full information is given. It would not give "Neptune" see "Planets," but the Title Catalogue *would* give that reference.

A composer card in the case of light and dance music is only a cross-reference to the titles. For ordinary Library purposes dance-music composers could be ignored but for programme purposes in the B.B.C. we have to be prepared for anything.

Artists' catalogue

From a public entertainment point of view the artists catalogue is a very important one. In line with the other catalogues the cards are kept in alphabetical order, whether they refer to a solo performer or an orchestra or a choir.

Practice

I suppose the first thing a cataloguer does is to look at the label, but to make a title card of what he reads on the label is certainly *not* a second thing. Labels give such things as "Jesu, Word of God Incarnate" by Mozart and "Life is Nothing but a Shadow" by Bach. If a list of all the works of Mozart and Bach is looked through these titles will not be found. No card can be made for a work that would not be included in a list of works by that composer, otherwise cataloguing becomes a farce. It would be a way of making a list of records or of record labels and that is as far as it would go. If the Mozart record is listened to it is easily recognised as "Ave Verum" with English words. It is catalogued as that, with a note that it is sung in English to "Jesu, Word of God Incarnate." A cross-reference is made of the English words.

The Bach is not so easy. It is one item on a long-playing record among about six pieces by well known composers. Perhaps it is another set of extraordinary words set to a tune harmonized by Bach. We listen again. It doesn't sound like Bach at all. No initials appear before Bach's name—which makes us suspicious—eventually we find it. It is a translation of a piece by Johann *Aegidius* Bach.

Not all the works have a simple title like the ones we have been considering. There are the works that have a varying number of parts to make up the whole. The Suites, the Symphonies, the Song Cycles, the Masses, the Plays, the Operas—and more, each may vary slightly according to the nature of the work catalogued, but I will sketch simply the general outline of each type.

1. Sonatas, Symphonies, Suites, etc.

In *all* cases all that appears at the top of the card is the title under which the card is to be filed. It should be "Symphony in B minor"

not "Unfinished Symphony in B minor," because we want it filed with the other symphonies. "Sonata for Piano in C sharp minor" not "Sonata in C Sharp minor for Piano" because we want the Sonatas for *piano* to come together alphabetically. No other comment should be placed above the title—unless we want to find it filed under the comment eventually.

Under the title is a list of the movements or pieces that make up the whole such as 1. Allegro; 2. Adagio; 3. Vivace—or the sub-titles in the case of a Suite. Then the records are listed. If there is no comment it is a recording of a complete work given at the top of the card. If it is incomplete the fact is stated after the entry such as "First and Second Movements" or "Third Movement omitted" whichever is easier to read.

The make and number of the record or records is put at the right hand side of the entry. There is no particular reason for it being put on the right, in fact it came about originally by accident.

Our Library started badly by giving new numbers to the records—fancy arbitrary numbers of invention and they were put on the left hand side. When this was corrected the only space left for the makers number was on the right.

But makes, prefixes and numbers are not such easy things to manage as they were. A few years ago one recording usually had one number or one set of numbers, but now one can get the same recording on perhaps six different records. We group the alternative numbers together as best we can so that it is readily seen that a particular item is available on a number of different records—probably of different speeds and sizes. It means re-making the cards in some cases. We also give against an entry a number of sides a recording occupies.

2. Song Cycles

As musical works become more complex so cataloguing becomes more involved, but the "art" of it is to make what is complex appear fairly simple. Generally a song cycle is catalogued under the cycle title with a separate card for each sub-title.

3. Operas and other large scale works

Various forms of the layout of operas and other large works have been tried. Our method is to start by giving a summary of the complete recordings, followed by a card for each complete recording giving the full cast and number

of sides. Vital information for programme purposes when a complete recording is to be used. These cards are followed by separate ones for the items as they appear in the work. Some discretion is needed in that it is not always necessary to make cards for short pieces of recitative of no great consequence, in fact this may tend to hide the more important items. Recitatives in many cases can be considered as one with the air or perhaps several recitatives grouped together. On this third group of cards are entered those recordings that are of that item from the opera only, and a corresponding part from the complete recording, so that they constitute both a catalogue of recorded items and an analysis of the complete recording. Where an opera is continuous and does not divide into numbers, similar cards are made for those parts that happen to be recorded separately, giving the act, or scene number and the corresponding parts from the complete recordings. In this way one can see in a moment all the recordings of any operatic item.

In such a work as Bach's "Passion according to St. Matthew" some of the items are generally ascribed to another composer. For instance, Passion Chorale is usually listed as being by Hans Hassler in the form of a cross-reference to Bach's "Passion According to St. Matthew," giving the numbers where it occurs in that work, and also to any other recordings where that tune is used. Hymn tunes are usually sung to a variety of words and so in every case the tune title is a cross-reference to the hymn title. There is yet another sort of title and that is the programme title of a long-playing record of the title of a set of records. A card is made for this with a short summary of the matter recorded and of course the record number. This type of title can be very important, especially in such a case as "The History of Music in Sound" and "Columbia World Library of Folk and Primitive Music."

Medleys are catalogued under their title unless they are of works by one composer when they are grouped together under "Strauss Medleys", "Waldteufel Medleys" and so on. The items that make the medley are then catalogued in their respective places. The only exception to this is when an extract is too short or is woven into other music in such a way that it can no longer be said to be a recording of that item.

So that is our stock catalogue! Who are the borrowers? What do they borrow and how? and when do they return what they borrow? The lending of records from this Library is confined to staff in the Corporation who need

records, either solely or incidentally in the preparation of their broadcasts. They may visit the Library personally to consult the card catalogue and/or the staff: they may telephone, teletype or write. They do most of these things very often and very quickly. But whatever their method, a written requisition must either be handed in at the time, or sent in conformation. This document in triplicate and different in colour for each Region is the vital (because it is the only signed) evidence of the loan. On it appears details of each record loaned, and as the records are returned to the Library they are marked off by a Returns clerk. Once upon a time we transferred such entries to a Library Card, but the percentage of error arising from illegible hand-writing and the complexity of record numbers, titles and prefixes has long since taught us to abandon this method, especially as one is continuously working under great pressure, and pressure can cause mistakes for which later on we would have little or no redress. Each of these Requisitions show the producer's name, name of programme or any other reason for the loan, with the time and the date the record is wanted. This can be now, tomorrow, the next day, or next week. It is nearly always now, and still more often, "while the messenger waits." When I said Requisitions were in triplicate, I did not want to give the impression of red tape for the sake of that commodity! We employ it only as a means to an end of safe-guarding a valuable and constantly mobile stock of records. Each page of the requisition has a distinct function: the top for our file until the records are returned; and I may say that seldom does a consignment of records come back in toto, obliging us to retain for considerable periods hundreds of requisitions for the sake of one unreturned record. The second copy of the Requisition accompanies the records in transit, the third one being retained by the borrower until the order is completed.

On withdrawing records from the racks the clerk marks the Requisition number and date on the master-bag as well as on the sleeve of the records—78 r.p.m. records are marked on their centres with dermatograph pencils. Since we have more than one copy of most records—sometimes as many as twenty—it is essential to associate the markings on the master-bags with those of the actual copy loaned. For personal visitors to the Library we have devised an interim scheme merely marking record and its master-bag with the initials of the clerk in attendance. Of course, a record needed may already be on loan and the B.B.C. producer being often a person of unknown whereabouts. (He can be in a studio; at a meeting; but, worst

of all, on holiday!) He may, quite legitimately have inter-loaned the record to a compere, writer, actor or actress. But we still have to produce that record, for broadcasting waits for no man! On some occasions it has been necessary to "run out and buy another copy." This may be the 50th version of a well known classical lollipop with plenty of other recordings available, but on the other hand the producer is only interested at this moment in the artists concerned, so we have to acquiesce. Our West Region recently asked for the Grieg Piano Concerto so far not received in the Library. They had quite casually seen an advertisement for this new version, and thought it would be just as easy to have that instead of bothering about any of the other thirty-seven recordings we have in the Library. The other example is that of the "pop" tune "Goody-Goody" of which we also have a generous selection, but none performed by the artist which was particularly needed by the producer. This record had to be obtained quickly from Germany. The technical condition of the record can be a daily problem with us. This is soluble if the record is ordered in time, is current and in stock at the factory (or shop); but "out of stock at the factory" is quite a common cry in these halcyon record days. The daily traffic in records from the Library is approximately three to four hundred copies; during 1960 we loaned 102,405 records from the Library.

Regular users of gramophone records are sent twice monthly, in some cases daily, all the catalogues and lists that we in turn have received from the manufacturers announcing their new records. This is a necessary service, particularly to staff working in the Regions and to those for whom the Gramophone Library is inaccessible through distance and time. Such catalogues are a medium through which they can know of, and keep up to date with, the stock at the Library. Since these list current material only we issue from time to time a bulletin of all records that are acquired from abroad, and other unconventional sources.

All yearly commercial, alphabetical and numerical catalogues from home and abroad are

bound and retained in the Library permanently. Our earliest is for 1901. They are essential aids in the field of record research.

To finalise, and I feel sure still having left a lot unsaid, I would like to emphasise that the routine I have outlined has been based on long, bitter, but always practical experience in a Library of unusual content and function. Our criterion is, was and ever shall be, to produce the given record at any time and in short time, or at least to know of its whereabouts, whether it be the physical record itself or information as to its contents: this can be "the cry of the Choc-Taw conjurer" which a young actress wishes to hear before audition; Ibo drums; music to sew to; music to suggest good manners ("for a talk on bad manners"); music to suggest silence; "Moonlight and Roses" on a hand-saw; or the latest "pop" hot from the press. Can these be produced with a punch-ball certainty? I think our periodic unrehearsed "Choice" programmes will supply the answer. Are we not the only members of a Library staff who have had to perform their duties on the air extempore?

But the best catalogue, the best filing, the best system ever devised will never give the answers to these often preposterous daily questions without a knowledgable and imaginative staff; and because, in his Lecture here, Mr. McColvin touched on the question of members of staff in a gramophone library, I would like before I close to suggest that in my opinion they are in every sense specialist librarians whether by academic or acquired standards or both; and I personally have usually found the last named the most rewarding to their work. Occasionally musicians manqué, but usually record shop graduates, they are enthusiasts for the gramophone record because they love it. This characteristic added to those of intelligence, fidelity to rule (often against great odds) unexpendable energy and resourcefulness, go towards the make up of a gramophone librarian—at any rate in the B.B.C. Gramophone Library where there is a greater need to know a little about a lot than all about something.

Gramophone Records in Public Libraries

L. R. McCOLVIN

City Librarian, Westminster Public Libraries

THOSE who start new types of library service have to try to find out why they want to start them and they have to try and persuade their masters why they want to start them.

I didn't start public library gramophone libraries though I was one of the first few and my first collection was much bigger and better than its modest predecessors—so much so that it involved quite a substantial initial capital expenditure. One can't just go to a council and say it would be nice to spend three or four thousand pounds a year on gramophone records and lend them free of charge to the public. To do so would court some such comment as "Why not give beer for registered imbibers—two grades, mild for non-resident employees and bitter for ratepayers."

So when somehow I got the idea of a gramophone record library, I had to discover a reason why my council and ratepayers should pay for it. And, further, though generations of book selectors have created a rough and ready philosophy as to which books they should select and which they should reject, no one had yet devised a philosophy which would enable me to refuse to spend public money on all those kinds of music which I personally detested—sloppy songs for crooners and honky tonk and Monastery Gardens.

So I sat down and devised my safeguards against slop and my philosophy for gramophone record provision.

And—as it is time I became serious—what was and is my justification for the service and my safeguard against being obliged to spend

public money on something I don't regard as worthwhile?

It is this. In these days of radio and television and, at least in London, concerts galore, people have more opportunities to hear music than ever before. Nevertheless all these offerings are, in a way, haphazard. I know that the concert-goer may often—perhaps too often—be able to hear those works—of Beethoven and Tchaikovsky, for example—which it is profitable for promoters to present because they are so well known to the players as not to *need* rehearsal. And incidentally, because of this it is seldom that one ever hears them properly presented excepting by Japanese and Patagonian orchestras. But, in general, it is not usual for even an ardent concert-goer or radio listener to hear a work two or more times in such quick succession that he can remember sufficient that is significant to build up a constructive understanding and enjoyment.

Yet few if any compositions can give to any listener all or even much that matters at one hearing—if, that is, they have anything to give. Much depends on the listener and his background of experience, of course. And it does not follow that a work which, for any individual, has to be heard many many times is any better than one which he can grasp and enjoy completely after hearing it twice or thrice. Nevertheless it is true to say that for any work and for any listener some measure of frequent opportunity is necessary for full understanding and full enjoyment.

The gramophone record makes this repeated experience possible, according to each individual's needs and desires. That, I think, is one

Lecture in the series "The Record Library and its Problems", given at the Institute on November 9th, 1960.

of its greatest values. Any gramophone user can play a record as often as he wishes, until he feels he knows and understands it, until he can decide that he doesn't want to know it better, until he discovers that he will never exhaust it. A friend of mine once, wondering whether he would ever tire of Beethoven quartets, played one every morning for as many days as its opus number and then decided that he could not exhaust it or it exhaust him. That is an extreme case. Most of us realise that we have few listening years and much to which to listen.

To return to my main point, however:—The gramophone record is a constructive opportunity for the fuller understanding and enjoyment of music. Is it not, or should it not be the main purpose of the public library to provide materials likely to lead constructively to the fuller understanding and enjoyment of life in all its aspects—such materials, that is, as take the form of records of man's ideas, knowledge and imaginings—books, periodicals, maps, prints, photo-copies, micro-films and so on? This material, accepted as appropriate for a library, has long included the manuscript and printed representation of music. How natural it is to extend library provision to include the record of the sound of music. Surely all the purposes which have justified the inclusion of printed music in public library provision are no less and maybe much better served by the provision of gramophone records.

So, taking these two considerations together, one could go ahead to seek support for the public library gramophone record library. Here is a natural extension of the public library service but let it be limited to the worthwhile. In the past and in the present too many librarians provide too many books that are not worthwhile but at least we will start by providing only those gramophone records which are worthwhile.

Fortunately the process of discrimination is not a difficult one—much easier, in fact, than with books because though all sorts of novels, and non-fiction works too, are published by all sorts of publishers so that outwardly they appear the same kind of stuff, the distinction between the worthwhile and the trivial, the permanent and the ephemeral gramophone record is one easy for even the least musical librarian to make—because it is one clearly made by the gramophone record publishers themselves, as a glance at any company's lists of new records will make plain.

This is fortunate because no librarian has

anything like enough money to spend on records. So the less is the temptation to waste it, the clearer the definition of the purpose and scope of the collection.

Nevertheless though he limits himself to providing "serious" music—that is to say music which the listener himself has taken so seriously that he needs and wants to hear it more than twice or thrice—the gramophone librarian—like the selector of "serious" books—has to make a selection from within a selection. And a number of practical considerations arise.

Ideally the gramophone library would include all the "serious" works—I use the word for convenience—that are available; it would include all reasonably satisfactory interpretations of these works and it would, as does the useful library of books, offer sufficient duplication of items to provide users with what they may legitimately require without undue delay. In practice, however, the librarian will not have enough money for this and must decide how best to use his money.

I think that his first principle should be to cover as much ground as possible—because the more different works he can offer the greater the opportunities provided by the collection. The alternative would be to base accessions upon demand—to give preference to the works that most people demand and to duplicate the more popular items, with lots of Tchaikovsky, Puccini, Beethoven, etc.—precisely those items which *can* most often be heard otherwise. But surely there is virtue in preferring those works which one may never otherwise hear at all. The wider the range of music, surely, the greater the ultimate educational value. I know that the wide-net will bring in much that is not popular, which may indeed not be borrowed more than three or four times a year. But remember that such works are those least likely to be recorded often and that the playable life of a record in a public library is limited. Consequently there are few items of such limited appeal that we shall not get our full money's worth maybe in five or six years time instead of the usual two or maybe three.

Remember too that just as the book library always attracts the kinds of readers that it deserves so that for the genuinely wide based book collection there are few books that in time do not justify purchase, so it will be with records. I realise, of course, that in practice the librarian whether as regards books or as regards records has to compromise according to his means and his public and that consequently the man with £3,000 to spend can cast his net much wider

than he with only £300. Yet the principle remains:—according to his resources the gramophone librarian should seek to be extensive rather than intensive. Obviously the man with far too little can't spend it all on things of minority appeal or he would lose the public support which alone will enable him to get more, but all the time the keynote should be the extension of opportunity.

Of many works only one recording will be available but of others there are several. So the question arises—when duplication of a work is necessary is it best to plump for and duplicate and multiply copies of one chosen recording? Generally I think it is preferable to duplicate first by including at least one copy of each of the reputable versions. Whether the performance conducted by A is better than that of B, whether the recording of X is technically preferable to that of Y is largely a matter of opinion. Just as it is said that there is no bad beer so it is usually no less (or more) true that a responsible company does not issue a recording by a responsible conductor (and they are unlikely to bother about any others) unless it has reason to believe it worthwhile. So, in my view, only when further duplication becomes necessary (as in the larger collections and with the more popular work it often does) should one duplicate the same—and the more favoured—recording.

Before leaving this question of the scope of the collection, reference must be made to the non-musical records which, one must admit, have an equal claim to inclusion—and on precisely the same grounds that they are an extension of the printed book. I refer, of course, to the recording of poetry and drama and to language study records. Frankly I don't know what I should say had I only so little money to spend that any diversion of funds from music would permit only a scrappy, truncated music library. Yet, if it is at all possible, include these spoken word records. They will be well used and they will be used by serious borrowers to whom they offer something for which there is no alternative.

Having got our records our next great problem is how to make the most of them—how, that is, to promote that careful treatment which will give them the longest possible usefulness—and, not less important, the most enjoyable usefulness, because though a record may still produce recognisable sounds for a long time after it has been scratched and pitted and coarsened, the listener's pleasure is often sadly impaired. The longer the enjoyable life of a record the better for every one because it means

that so many more and various records can be provided with the same money.

I must, gladly and gratefully admit, that our record borrowers have, on the whole, been good, careful people. The extent of ill treatment and the amount of damage, trivial or serious, is much less than I had expected when we embarked upon this service. But it *could* be much less.

Much of this good treatment results from decent, social attitudes. "This is not mine. I am grateful to have it. I must, as a matter of honour, look after it even better than I would look after my own. Do unto others, etc."

But some of it is due to fear—fear that ill treatment will be noticed and punished. Consequently it is essential that the onus of examining records when they are borrowed, and of reporting observable damage, should be placed fairly and squarely on the shoulders of the borrower and that the staff should examine records on return and impose appropriate fines on borrowers for all damage not recorded when the record was taken out. The staff have occasional arguments with borrowers unwilling to accept this simple process but on the whole the users accept this system as just and in their own as well as other people's interests.

Much more difficult to stop, however, are damage and undue wear due on the one hand to the careless, uninformed handling of records and on the other hand to the use of unsuitable machines and worn needles—using that word to cover all kinds of styli, sapphires, diamonds and so on.

Some people think that their needles, like the brook, go on forever. Alas if they do they act like the brook and gradually but inevitably widen and even divert the river bed.

Consequently the librarian has to strive to *educate* his clientele. Some have distributed simple leaflets telling borrowers how to handle and use the records; others have provided microscopes, borrowers being invited to bring their styli for examination.

It may be hard going—as the most careless borrowers are those least likely to take any trouble about anything—but gradually improved attitudes will result.

Certain keen gramophone record librarians have sought to minimise two other major causes of wear and tear. Firstly, though the makers'

jackets and sleeves—if I may so call them—may be good enough for records used solely by the private purchaser, they are not ideal for wholesale public use. Consequently in some libraries better cellophane sleeves and a modification of the cover which offer greater protection and minimise the friction of withdrawal have been introduced.

Secondly it has been realised that in use a record becomes magnetised and attracts minute particles of dust which abrade the grooves as the needle goes round. There is now on the market an ingenious device, called the Parastat, which demagnetises the record—or rather makes it negative instead of positive so that the dust is not attracted but repelled. At the same time it, as it were, lubricates the grooves. Though the treatment takes time it is effective for some months and undoubtedly substantially increases the useful life of the record.

Maybe, however, I have let my opening remarks lead me to present my observations in an illogical sequence. Should I not, sooner, have discussed, for example, the legal and financial aspects of public library gramophone record provision? As you know, local government services are all clearly limited by legal authorities which are of two kinds—the things Parliament says that local authorities *must* do and those Parliament says they *may* do. Parliament has never said that library authorities must provide gramophone record libraries or, indeed, public libraries of any kind. But unless Parliament has said that local authorities may provide gramophone records no local authority could do so. Have they this permission?

I don't know whether the few local authorities who preceded my own sought or obtained this permission. The real pioneers were, I think, Middlesex and Essex County libraries and doubtless they used powers as education authorities. Another pre-Westminster authority was Walthamstow—I don't know what authority they sought. But when we started in 1946 my Town Clerk referred the question to the Minister of Health who, after consultation with the Minister of Education said that "as music is both a science and an art, the Council has power under Section 15(1) of the Public Libraries Act of 1892" which, as in those days public library and museum provision was made under the same statute, authorised the provision of specimens of science and art. It was with this authority that we went ahead. Later local Acts, including a London County Council Special Powers Act, have confirmed this power—and the Roberts Committee recommends its general application.

But if and since gramophone libraries are provided under the Public Libraries Act they must be given free of charge to residents. Personally I am dedicated to the *free* public library idea and entirely agree with the Roberts dictum that, though local authorities can choose whether or not to provide gramophone records if they do they must not charge resident borrowers. I am sorry to say that a few library authorities evade or defy the law by charging deposits or fees but most are law abiding.

How many local authorities are there, criminal or innocent, providing gramophone libraries? There is an excellent book which gives a thorough survey of gramophone library methods and objectives—*Music Librarianship* by E. T. Bryant—which I warmly commend to all my listeners.

In 1957, he says, there were 74 public library authorities with gramophone library collections. Today there are several more. A high proportion of these are in the London area; the large provincial centres are, with few exceptions, backward in this respect—perhaps because the London public libraries are, in many other respects as well, ahead of the country at large—a significant reversal of conditions some twenty-five or thirty years ago.

Most, but by no means all, of these collections are available to individual borrowers. From some of them records are lent only to schools and societies. Personally I do not favour such limitation. This is, I admit, because all my life I have been a keen believer in and advocate of the public library as an individual service available equally to all who would use it.

Yet I realise that this limitation is the result of inadequate resources. An authority is unwilling to spend enough to provide full service so the librarian, perhaps unwillingly, accepts the initiation of a limited service hoping that in time it will expand. The danger lies in the possible acceptance of limitations and the attempt to justify them. Personally I can see no more justification for limiting gramophone libraries to groups than there would be for similarly limiting book supplies. It is not the function of a public library to serve, with any appropriate materials, groups rather than individuals. Our first duty is to the individual.

But service to the individual must cost money. It's an old story. Money is not easy to get for any library purpose—but that is no reason for not trying to get it.

And a full, individual gramophone record service must be expensive—expensive, that is, in

total, though very economical so far as the individual is concerned. Here is a dilemma which must be faced. The first public libraries can have had very little money but, also, they had relatively few readers. Book supply and readers have over the years increased together. People gradually came to the library as they discovered it to have something to offer. Where gramophone libraries are concerned the position is different because in the public frequenting the library for books we have a ready made gramophone library using public, willing and eager to borrow records and only to be deterred by disappointment. In other words it is no use starting a gramophone record library without sufficient funds to start and maintain it for a substantial ready made public.

I speak from bitter experience. We started with 5,000 records. Within a week there wasn't a record in the library. People lined up to borrow what others returned. Fortunately we started at the beginning of a financial year and managed to keep our heads above water but it was a long time before we could offer any reasonable pool from which borrowers could select. And then, when L.P.s came along the battle began all over again. I don't suggest that we have our head above water yet but by refusing to reserve records—a most undesirable course—and by resisting the appeal of majority demand, at least we can now offer a good choice though mostly of the less-in-demand items.

I tell you this solely to point a moral. The provision of gramophone records, like most other things, is only worth doing when it can be done well. For several years we have spent £3,000 a year, and now more, on records—and it isn't enough. The moral is that no library should embark lightly upon this desirable extension of library materials. I say this not to deter but as a plea for realism. I think—and you think—and we must make our councils think that this provision is worth while. Let us not fall into the error of suggesting that anything worthwhile can be got without spending the necessary money.

Similarly with staff. A good gramophone library will be well used—which is as it should be. And the work of the department will be considerable—far greater, let it be fully understood, than the work of accessioning, handling and issuing a comparable number of books. One can cut the routines of book lending to a token minimum but the lending of records must be such as to prevent abuse and recognise individual responsibility. In my own library we have three people doing nothing else but gramophone

library work and they need substantial part time relief. We should have more staff.

Another thing to realise is that the work of an assistant in the gramophone library is not a delightful pastime for a music loving assistant. It is a dull, routine task not without its problems and unpleasantnesses. The gramophone library assistant has to be stricter, more meticulous, more constantly vis-à-vis the borrower than the book lending assistant. Strangely perhaps he needs to know little about music or recordings—excepting, of course, the assistant who has to deal with the selection of records. Strangely, again, gramophone library users seem to need and certainly ask for far less help than book users. They know much better what they want and more relentlessly seek it.

Whether they find it or not depends on—I pause because I wonder what it really is upon which it depends. I sometimes think that the problem facing the gramophone librarian is akin to the problem facing those who are concerned with London's traffic. I often tell my City Engineer that he's doomed to fight a losing battle. At present only a small minority of those who would like to bring their cars to London do so because it is too much trouble. Ease conditions by this or that means and then more and more will be tempted to bring their cars and so it goes on. I don't think that any gramophone library has yet attracted more than a small proportion of its potential users—because no collection is as yet good enough to satisfy any but the most eager, less exacting and uncritical of borrowers. The better our collections become the more borrowers we will have—and we are a long way from reaching saturation.

The moral of this remark is to urge that gramophone library provision has now grown out of the experimental era when it can still be considered as an 'extra'. The experimenters have shown that it is a legitimate extension of book lending services for which there is substantial public demand. It is something that local library authorities *should* do—and consequently it becomes a service which since it should be given at all must, in common sense, be given properly.

Here is not just a question of extending existing collections, of expanding those which so far give only limited services to societies and the like into genuine individual public gramophone libraries. It is also a question of increasing provision so that *all* public libraries give it. Long have I agreed regarding libraries of books that the success of the well stocked library

showed that well stocked libraries were just as necessary and justified everywhere. Because good book collections are well used it is clearly demonstrated that good book collections will be well used everywhere—and that those local authorities which still have only bad book libraries are depriving their people of advantages to which they are no less entitled than the other people who enjoy and use them. So it is, today, with gramophone libraries. More than four-fifths of our public libraries—including most of the largest and most able—have not yet made any gramophone library provision. The time has come when they *must*.

Apart from anything else the failure of so many authorities is delaying the natural and desirable introduction of that co-operation and inter lending of records which has in recent years entirely transformed the local library from an isolated, struggling, severely limited unit into a part of a nationwide worldwide source of limitless book supply.

I realise that the generality of gramophone record borrowers, maybe even more than the generality of book borrowers, will seek and be contented with a limited selection of material in majority demand. But just as there are hundreds of thousands of books that only individuals or small minorities are likely to require

—though it is usually very important that they should have them—so is the world of recorded sound already a vast one embracing much of limited appeal but often great significance. As I said earlier the gramophone librarian should aim at offering the widest possible selection. As things are, however, even the best libraries can offer only part and a small part of the already existing material. And, no less vital, none can as yet cast their nets very wide. Consequently there is need in the gramophone library field for precisely those same two developments that have transformed book supplies—I refer to inter lending and to something akin to the subject specialisation schemes. If each gramophone library could think of itself as an element in a national co-ordinated system—as every *book* library can today—each could start expanding its collections to embrace its share of minority materials—knowing that it could lend and in turn borrow minority items needed by its own more specialised users.

That is how I see the future—gramophone record collections in every public library and all public libraries co-operating and lending to one another. We shall then need our gramophone National Central Library—which should, manifestly, be this British Institute of Recorded Sound.

Gramophone Record Libraries

A selection of recent books and articles
PHILIP PLUMB and PETER DAVIS

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Abbreviations

- Cath.Lib.W. Catholic Library World, Villanova, Pa., U.S.A.
- Ill.Lib. Illinois Libraries.
- J.Doc. Journal of Documentation.
- L.A.R. Library Association Record.
- Lib. Librarian and Book World.
- Lib.J. Library Journal, New York.
- Lib.Resources Library Resources, Chicago.
- Lib.Trends Library Trends, Urbana, Ill., U.S.A.
- L.S.A. Library Science Abstracts.
- L.W. Library World.
- Ont.Lib.Rev. Ontario Library Review.

Place of publication is London unless otherwise indicated.

Book Reviews

Enrico Caruso: His Recorded Legacy by J. Freestone and H. J. Drummond. London, Sidgwick and Jackson, 1960. Pp. x + 130. 42s. net.

Scientific and technological progress is now so completely taken for granted that it is no longer a matter for wonder that the voice of a singer dead these forty years can still be heard. No longer, either, do we debate the question whether it was Caruso who made the gramophone or the gramophone that made Caruso. The very word 'gramophone', in fact, appears to be obsolescent, its place being taken by the unromantic 'record-player'. Yet in spite of all these changes Caruso's is still a known name to the man in the street—if only as synonymous with 'old' gramophone records—and books about Caruso still receive an eager welcome. Furthermore, for the first time in the sphere of recorded sound, something corresponding to a 'Collected Edition' of a famous author is in active preparation.

Caruso today, then, is both a legend and a subject of scholarship. The present work by Mr. Freestone and Canon Drummond represents the most ambitious contribution yet to the second of these aspects. This is a book for the specialist collector rather than for the general reader. The authors' aim is to provide a critical analysis of all the singer's known records, along with full discographical details. Previous discographies by Carl L. Bruun and by J. B. Secrist have been published in the *Record-Collector* for May 1949 and November/December 1951 respectively, and it is a little surprising that no mention is made of these earlier efforts. The main portion of the book consists of a discussion, in chronological order, of all Caruso's published records, with introductory sections devoted to each of the readily distinguishable groups of recordings. The advantage of this arrangement over the alphabetical plan of the earlier listings is obvious. Each entry occupies, on average, about

half a page; usually rather more than half of the entry deals with 'history' — i.e. dates of issue in and withdrawal from the companies' catalogues, details of couplings, etc. The appraisals are mostly in terms of vocal technique rather than of interpretation. Within these limits they are mostly authoritative and unexceptionable, but one tires of the repeatedly expressed perplexity as to why Caruso recorded so many songs, be they English or Neopolitan, of the type that would now probably be called 'pop' numbers. The no longer pardonable confusion between J. B. Faure and Gabriel Fauré also re-appears.

One cannot but admire the industry and care that have gone to the making of this book, but there are many points which, one feels, someone should have brought to the authors' attention. The most disconcerting is that there are clear indications that the greater part of the text dates back to about five years ago, so that some observations, including relating to availability, are badly out of date. Similarly, remarks are often made in the first person singular without any indication of which author is speaking. No attempt is made to identify the contents of LP re-issues, or otherwise to deal with these. This would have been a valuable service to a beginner, but the authors appear to repudiate its relevance. 'Heritage' and 'Archive' re-issues are dealt with, but no mention is made of the possibility that the *Elisir d'amore* item on VB 16 may be a dubbing.

Enthusiasts may regret the absence of details of Caruso's unpublished and 'lost' recordings. These, including unpublished 'takes' of known records, were fully listed, with matrix numbers, in Secrist's discography, but it now seems fairly certain that the shells have been destroyed. Nevertheless it is not impossible that pressings exist and may yet turn up, so that

one cannot say with confidence that these records are non-existent.

Also absent is a systematic discussion of playing speeds. The possibility of laying down the law on this question is a matter on which opinions differ, but the present authors make an interesting point in calling attention to the different acoustic properties of the various studios and rooms in which Caruso's records were made. These differences may well have had more effect on the sound of the recorded voice than is commonly supposed. However, there is scope for research here, and in the meantime the authors are probably right in refraining from expressing an opinion on speeds.

B. Semeonoff.

Catalogue Général de Long Durée, published by the magazine *Disques*, which in its 1961 edition devotes some 220 pages of close double column type to listing records of serious music currently available.

The Abbé de Nys can hardly have heard all these discs, but the pages of his book soon reveal a catholic taste and a wide knowledge of music and its recorded performances. He begins with a short account of the development of recorded music together with a summary of the history of the more important record companies. In most cases he chooses a single recommended performance of each work, but occasionally refers to a favourite alternative. There is no attempt to analyse performances in detail. Unfortunately it is not always made clear whether a work occupies the whole or only part of a record and detailed contents of recital discs are frequently not given.

La Discothèque Idéale, by Carl de Nys, Editions Universitaires, Paris, 469 p., 1961, NF 16.60.

Guides to the recorded repertoire of serious music which set out to be more than mere lists of recommended discs appear to have begun in the 78 era with the works of Kolodin and Hall in the U.S.A. They were followed by Sackville-West and Shawe-Taylor and their later collaborators, who published five volumes before being forced to call a halt in the face of the ever-increasing weight of LP duplications.

Subsequently, in the three-volume American *Guide to Long-Playing Records*, Schonberg, Miller and Kolodin assessed instrumental and chamber music, vocal music and orchestral music respectively. The labour was further divided in a series of books devoted to individual composers which has also appeared in the United States. In recent times we have had in this country only comparatively modest surveys of modern music and stereophonic recordings.

All these have been English language publications and the Abbé de Nys seems to be the first to undertake to summarize the large repertoire available in France. Some idea of the magnitude of his task may be gathered by a perusal of the

The material is not arranged alphabetically by composer but by type of work. Thus eight chapters are devoted to sacred music, divided into more than thirty sections or sub-sections, and secular music has six chapters of more than six divisions. In this way Bach's Clavier Concerto in D minor is noticed both under "Concerts pour clavecin" and under "Concertos pour clavier", while the reader who wishes to find Haydn's and Dvorák's settings of the *Stabat Mater* will discover the first in Chapter V—*La Musique Concertante*, part 3, *Séquences* and the second in Chapter VIII—*La Musique Sacrée au concert*, part 1, *L'Oratorio et la Cantate*, section C, *Après Bach*. Certainly there is an index of composer entries (as also of artists), but without reference to titles of works. This does not matter in the case of Tomasi (one entry) but is inconvenient where Mozart (ninety-two entries) is concerned.

A fair proportion of the records chosen by the author are of course available in England, but there are many others, both of well-known and rare works, which cannot fail to awaken the interest of the collector with an adventurous and enquiring mind. Some of these discs are now quite easily obtainable in this country as direct imports, so the book may be usefully consulted by readers who wish to enlarge the scope of their collections.

Eric Hughes.

topic

Recorded Folk Music

British Artists

MARGARET BARRY. DOMINIC BEHAN. SHIRLEY BLAND. ISLA CAMERON.
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